

They
got
the
beat ... 4A

Lies,
lies and
more
lies ... 6A

This Week's Bets

today

•PUB NIGHT,
with the Dead
Milkmen and The
Naked. Only a
while until the
Pub meets the
wrecking ball,
so go get
entertained.

friday

•ARTWALK '92,
at the Santa
Barbara Museum
of Natural
History from 9
am to 5 pm.
Fine art,
music, food and
demonstrations
benefit the
museum; Sat.
and Sun., too.

saturday

•CAT WOMEN OF
THE MOON,
shocking improves
by the comedy
troupe L.A.
Connection; the
Victoria Street
Theatre 8 pm
Limited seating.

sunday

•MY TWENTIETH
CENTURY, a film
by Hungarian
director Ildiko
Enyedi; UCSB
Campbell Hall,
8 pm

monday

•DYKES TO WATCH
OUT FOR: THE
SLIDESHOW; hear
Alison Bechdel
talk about her
childhood
drawings and her
career as a
lesbian
cartoonist;
Girvetz Theatre,
8 pm. Books will
be available for
signing.

tuesday

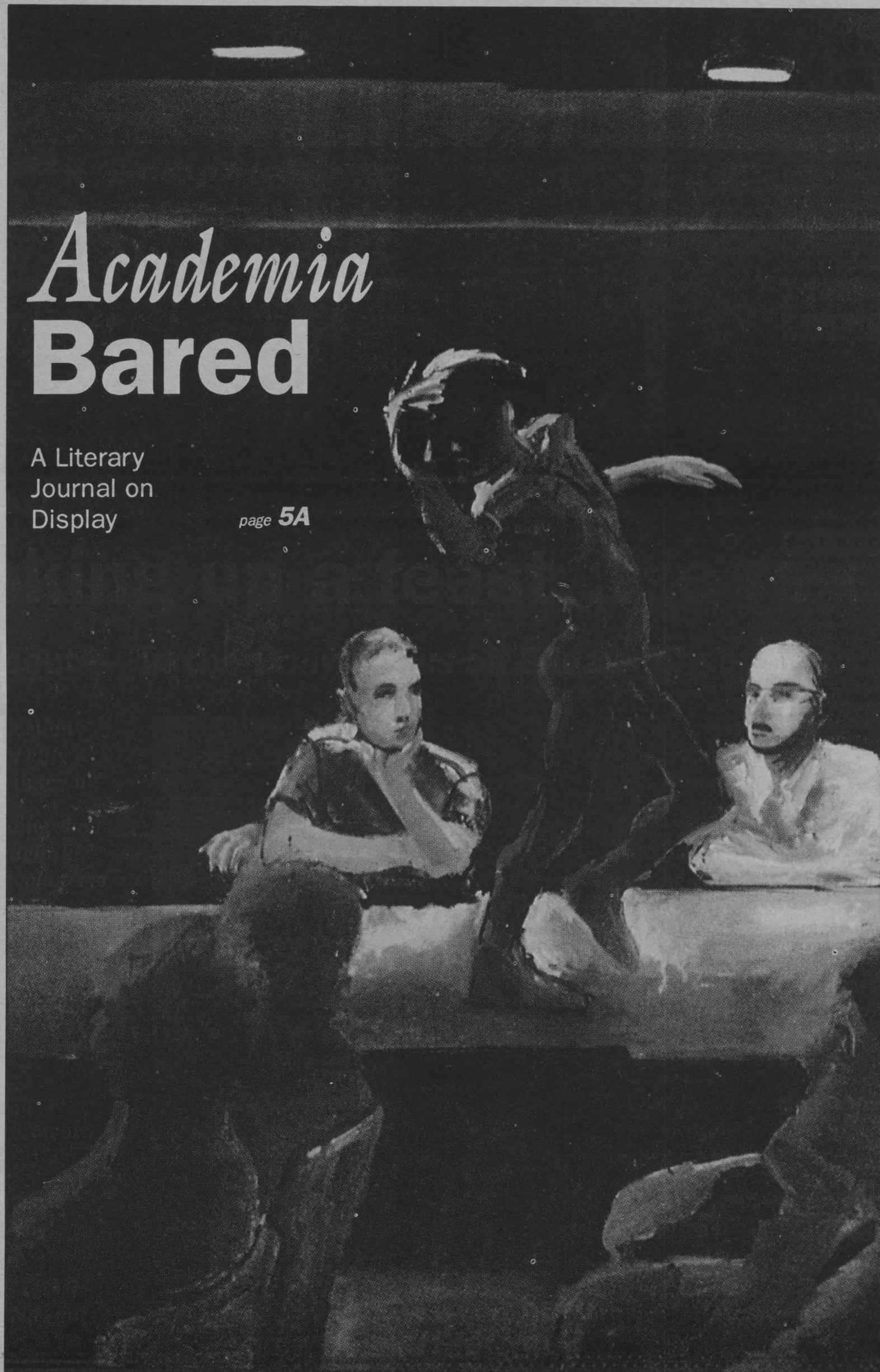
•MARY'S DANISH,
with
up-and-coming
grungers Failure
at the Anaconda

wednesday

•ACOUSTICS, in
the soon-to-
be-gone Pub;
with fun guys
Tom Ball and
Kenny Sultan,
4 to 6 pm

ARTS WEEK

october 22 - october 28



Academia Bared

A Literary
Journal on
Display

page 5A

Anaconda
935 Embarcadero Del Norte 685-3112

10/22 THURSDAY
SOCKET & RUGBURN

10/23 FRIDAY
UNTOUCHABLES

10/24 SATURDAY
OTIS RUSH
9 pm

10/27 TUESDAY
MARY'S DANISH

10/28 WEDNESDAY
DEICIDE
DEMOLITION HAMMER
CANCER

10/29 THURSDAY
UNDERGROUND
ROOTS
SYNDICATE
THE UPBEAT

10/30 FRIDAY
Pre-Release Party
All new rap with
ICE-T
BODY COUNT

11/1 SUNDAY
WHITE ZOMBIE
Xtra-Large

11/6 FRIDAY
Disposable Heroes
of HipHopisry
FUNGO MUNGO

11/9 MONDAY
PUBLIC ENEMY
RAGE AGAINST
THE MACHINE

11/11 WEDNESDAY
SUGAR
w/BOB MOULD
THROWING MUSES
BOO RADLEYS

11/16 MONDAY
KMFDM
Chainsaw Kittens

11/17 TUESDAY
CHRISTIAN DEATH

11/23 MONDAY
NO DOUBT

11/24 TUESDAY
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Artists Respond to Department Woes

Feelings of frustration, alienation and a lack of communication in the Art Studio Dept. have given rise to new forms of artistic expression. In response to faculty and student concerns about budget cuts and the way the department functions, undergraduates in Art Studio have formed a new student group to discuss their plight, perform in groups, make impromptu installations and set up other site-specific projects on campus.

One installation, currently on exhibit in Arts Gallery 1434, deals specifically with the problem of miscommunication. The multimedia display by senior art studio major Saam Gabbay combines video, sculpture and slide photography in an examination of the reactions of students and staff to the problems facing the department.

In an explanation of his untitled installation, Gabbay refers to the display as a "result of frustrations I encountered as a studio major in this department. It is my attempt to bring forth the words behind the tension felt by the students and faculty."

In his exhibit, modeled after a classroom setting, the instructor is portrayed by a slide show of texts contributed by department faculty and staff. With black cables drooping from above, the students are transformed into video monitors displaying a 45-minute surrealistic loop of art-associated people and images.

Katie Schimert, a sculpting instructor for the program, was impressed by Gabbay's work.

"I think it is very ambitious for an undergraduate," Schimert said. "Making artwork about the context you are in is very important and ever since I have known Saam he's been sort of obsessed with the condition of this department."

Andy Wells, an art studio photography undergraduate, attended Tuesday's reception for Gabbay's work and expressed similar concern for the health of the program.

"This department is going through a lot of trouble," Wells said. "The high faculty turnover (due in part to state budget cuts) causes a lack of communication and many of my colleagues are confused or upset about what's going on."

Gabbay's display continues in Gallery 1434 of the Arts building through Friday. Open hours are from 9 a.m. until 5 p.m.

—Aaron Santell



Postmodern art guru Saam Gabbay isn't here just to tell you 'not to touch his monkey.' He's got a profound beef with the Art Studio Dept.

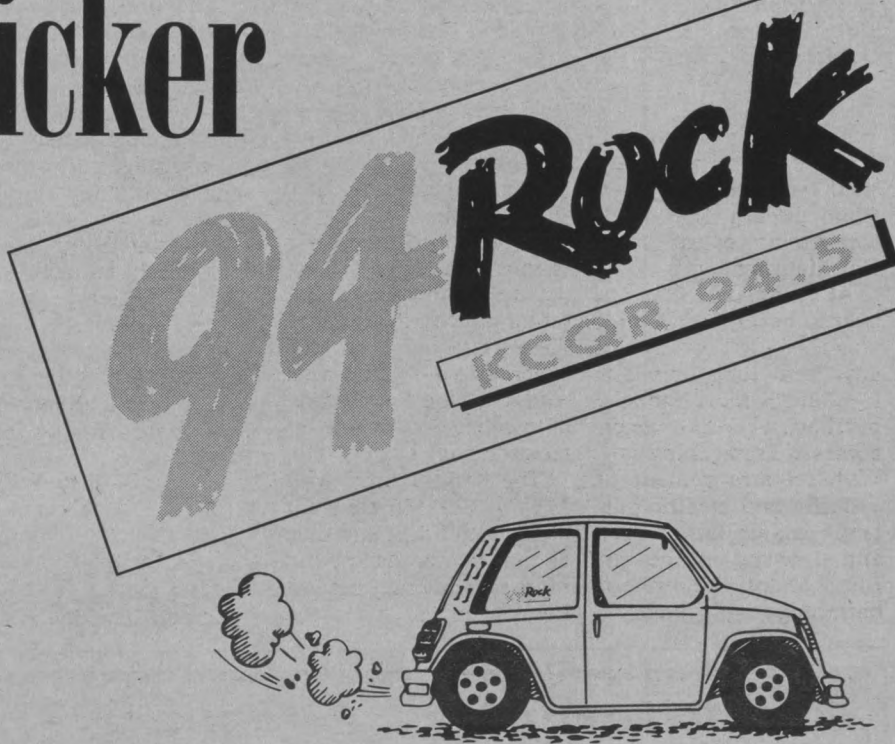


Three Big Birds

Catch harmonizing trio Culture, with special guests Jah-Bone, at the Beach Shack on Monday, October 26. Joseph Hill and his posse of powerful singers embody the Rastafrian values of love and community in their music and in their performances. You can feel it.



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| | | <p>ISLAND SEED & FEED 29 S. FAIRVIEW • GOLETA</p> | |

music reviews



Failure will be opening for Mary's Danish at the Anaconda next Tuesday. They performed at the obscure side stage in Lollapalooza, churning out a sound that may be too close (to Seattle) for comfort.

Get Some Feedback

Failure
Comfort
Slash
☆☆☆

If you went to the Lollapalooza shows recently held down in Irvine, you may or may not have heard of Failure. The L.A.-based trio played on the side stage during the course of the day, and I still haven't talked to anyone who's seen them. I figured that with all the hype they've been getting (probably created by their label, Slash), someone would have peeped them out. Soon afterwards the band released their first album, entitled *Comfort*.

What immediately struck me about this band is their sound. For an L.A. band they have a distinctively "Seattle" sound. You know, thick, heavy, plodding guitar riffs, with deep, looping bass lines. I suppose what sets this band apart from this so-called "formula" are the vocals, which are

best described as dreamy, not quite wimpy, and seemingly buried in the record's mix.

On the flipside, the record does have some definite drawbacks. First, while all 10 songs are solid compositions, it seems as though most of them roll along at the same tempo, giving the impression that "every song sounds the same." Second, for those who don't know anything about the band and want to learn more about them through their music, it becomes difficult to get a grasp on an artist when you can't really hear the vocals clearly. You might as well be listening to an album of instrumentals.

And thirdly, for a band with this type of sound — and this may be overly subjective — there is entirely too little feedback on this record. Suggested tracks: "Macaque," "Pro-catastrophe" and "Princess."

—P.E.A.C.E.

This Ain't No Melon

Blind Melon
Blind Melon
Capitol Records
☆☆☆☆

Thumbing along an open country road, on their way to wherever, Blind Melon freewheels through life's eclectic musical highway.

At first glance they appear to be another "band-wagonesque" group of guys with long hair, tattoos and K-Mart flannels, but that's where the wagon comes to a screeching halt. With an arrangement of acoustic and electric guitars, a sarangi, harmonicas and a twang in the air, Blind Melon is Southern harmony gone grunge.

Undeniably unique, the self-titled album reflects the band's attitude towards society's superficiality. Instead of being sucked into the monotonous bullshit that encompasses everyday life, they rip away the "canopy of greed" that obstructs their vision. The quintet have no apparent goals, but rather are connoisseurs of life, recounting what they experience along the way. And when life deals out lemons, they don't make lemonade, they buy a Coke.

The band toured with MTV's 120 Minute tour along with P.I.L. and Live earlier in the year. But more recently they made a low-key appearance at the

Hollywood Palladium's "Medicine Show" in mid-July. Though they only performed three songs in the acoustic benefit show, Blind Melon displayed an intense stage performance with their "down-home" acoustics.

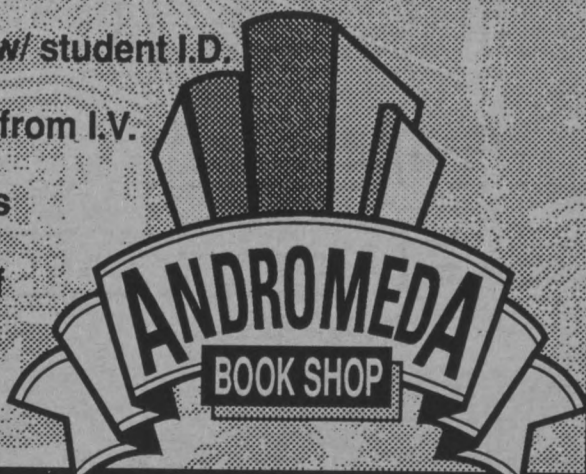
Though Blind Melon isn't a flashy band, they are far from ordinary. There is no way around it — either you love 'em or you hate 'em. But if anything, expect to hear a lot more about them in the near future.

—Erin Wilson



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Cover Story

THRESHOLDS VIEWING CULTURE

Camp, 'Thelma and Louise,' and Cross-Dressing Examined in Graduate Student Association's New Literary Journal

by Martin Boer

There is something very refreshing about graduate students collaborating across disciplines to publish a journal of provocative non-technical writings and graphic arts.

The "publish or perish" frenzy has provoked many members of academia to focus their interests only in their respective fields. However, *Thresholds*, the Graduate Student Association's annual journal, encourages students from a variety of fields to join together in creating a diverse and relevant academic journal.

Members of UCSB's Art, Art History, Computer Science, English, Philosophy and Sociology departments as well as a Book Arts major from the College of Creative Studies, have all contributed to this year's journal.

The journal is dedicated to Patrick Angus, a UCSB alumnus who recently died of AIDS. One of Angus' provocative homoerotic paintings graces the journal's cover. And it is no coincidence that the journal chose his work for the cover, considering that Angus' exhibit last year created quite a brouhaha on campus. Both Angus and *Thresholds* are controversial in content, message and expression, but they are also undeniably

impressive in their honesty, sincerity and professional competence.

While the journal does aim to appeal to the entire campus community it is hardly willing to sacrifice its contents for the "lowest common denominator." The distinct subtitle *Viewing Culture* proves valid as the journal certainly spawns a variety of subjects, interests and theories. One article deconstructs the heterosexual paradigm through Derrida's philosophies and Queer Nation's actions; another entertains a Jungian reading of the hit film *Thelma and Louise*; while yet another article explores food's cultural imports.

Thresholds constitutes a virtual smorgasbord of intellectual and cultural inquiry. The reader is introduced to a breadth of fresh and clever views on issues including: the role of technology in education, the use of food and its ideological implications, testimonials of cross-dressers, effects of domestic violence, accounts of incest's grave implications, coming to terms with *Thelma and Louise*'s destructive, though necessary, course of action, as well as a thorough analysis of Patrick Angus' paintings.

The editors have also prefaced the various sections of the journal with brief discussions and relevant definitions pertaining to the articles.

One of the finest articles is William Stern's "Between a Rock and a Hard Place: Camp as a Negotiating Strategy." In this reading, camp is used as an adjective similar to "kitsch." Camp is American culture taken to its extreme. Stern tries to define camp, or campish, through pointing out what it is about Las Vegas, the tacky metropolis, that gives it campish properties.

In Stern's article, half a dozen art history graduate students end up in Vegas visiting the Liberace Museum, including the celebrity's rhinestone-studded Rolls Royce, and find that even though much is unpleasant and seedy about the city, they do enjoy themselves. The extravagance and fabulousness of it all seemed to have done the trick. The lifestyles of Andy Warhol and Michel Foucault, the architecture of Philip Johnson and the writings of Oscar Wilde all add to Stern's demonstration of camp.

Camp strategy is especially appropriate to the gay community as it appeals to the marginalized lifestyle its members en-



The first issue of 'Thresholds: Viewing Culture' is dedicated to the memory of UCSB graduate Patrick Angus and others who have died of AIDS. His art is pictured on the cover of 'Thresholds,' as well this section's cover.

sure. Camp is a tool and a strategy for adjusting to an often unsympathetic society. Its exaggeration has been a strategy used by the gay community in response to marginalization by heterosexual society. Thus camp is both a form of expression and a protection from an unsympathetic society.

Editorial board member Edward Cella suggests that *Thresholds* "breaks down doors that insulate us from other frontiers." This may prove to be exactly the case, because while most readers will find some of the topics unfamiliar, all of the articles in the journal

are communicative without being tedious or condescending.

And while doors are broken down, the *Thresholds* staff subscribes to no particular political agenda or ends — Cella's main goal is simply to publish the best of the submitted material.

Recently, literary criticism has been widely attacked by old school philosophers as shallow and of ephemeral interest. While this critique sometimes applies, these pieces are both first rate scholarship and intellectually cogent reading. Surely orthodox so-

cial theorists will wince at such article titles as "Autobiography and Incest: Theorizing the Forbidden Zone" and "Construction of Masculinity." At the same time, mature and open-minded readers will find themselves both challenged and entertained, as well as provoked to re-examine their own positions.

Thresholds is available in the campus bookstore for a mere \$4 or at area bookstores for \$10. The journal will be accepting papers for next spring's issue up to Jan. 15. For more information, call 893-7042.

book review

'Flying Into Love' Not Just Another JFK Book

A month shy of 29 years ago John Fitzgerald Kennedy was brutally slain on a sunny Dallas afternoon. Everybody who was alive that day remembers exactly what they were doing, who they were with, and who told them the news; the news that the symbol of hope, equity and peace had been violently torn out of Camelot by a series of fast-paced bullets that riddled his body.

D.M. Thomas' novel *Flying into Love* re-creates the day in Dallas lyrically, painting the paradoxes of the president and those he touched.

That day Jackie wandered about all afternoon in a pink dress with fresh reddish-brown stains, still wondering "why?" "how?" and again "why?" Kennedy himself "made love" the previous evening to a starlet and a wife of an old friend, while recognizing that nobody compared to Jackie. Oswald silently sat in a film house trusting he would be sleeping in a Cuban safe-house by dawn. (Oswald liked Kennedy and had aimed for Texas Governor Connally hoping to give Fidel Castro bargaining power.) Lyndon Johnson hid his smirk masterfully while he took the presidential oath. Bobbie cursed, first Joe, now Jack, and wondered if beating the mafia was worth such sacrifice. Sister Agnes, a young and curious Catholic, dreamt of Jack, his eyes, his hands, his sex life and questioned her reasoning for living in a monastery.

While no new evidence is suggested by

Thomas — who primarily used Marris' *Crossfire* and the Warren Commission Report — his style and poetic license bring the day home powerfully and hauntingly. The novel is a wonderful compliment to *JFK*, the movie. *JFK* stressed the conspiracy — the players. *Flying into Love* portrays the people — their lives. The narrative fluctuates between the curious Agnes, the villainous Hoover, the opportunist Johnson, doubtful Jackie, and egotistical Jack. Agnes, in particular, resonates as a key player in the book who looks at her sister's dysfunctional family and is reminded that God is neither benevolent nor omnipotent.

It is through these characters that Thomas recognizes a valid connection — an intercourse — between the events of that day and how they affected generations of people who had witnessed the televised assassination of their young knight.

"Ten thousand dreams a night are dreamt about the Kennedy assassination" says a Dallas psychologist in the novel. The dream continues and the young martyr remains at least as much in vogue today, after his death, as before.

While the Kennedy mystique, and all the paradoxical baggage attached, remains, Thomas' book will be a popular read for those who are still unsettled with the surreal and abrupt ending of John Fitzgerald Kennedy.

—Martin Boer



WOMEN ARE THE CORE OF THE WORKFORCE.

This illustration, which is accompanied by a text that gives a series of facts on working women, is just one example of the diverse array of literary and artistic material in *Thresholds*.

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film reviews



The casting directors of David Mamet's bullet-paced 'Glengarry Glen Ross' seem to believe in Big Names and Big Heads: Pacino, Lemmon, Baldwin, Harris, Arkin, Spacey and Pryce (not pictured).

It's Closing Time in 'Glengarry'

Between titles and credits the sum of the pauses in dialogue amounts to less than a minute of screentime. The rest is talking and speaking.

David Mamet's *Glengarry Glen Ross* is (fictionally) the name of a hot piece of real estate, and (really) one of the best plays of the '80s. And is now one of the fastest-moving movies of the year. It is a text about the power of words, especially when put to the pursuit of The Sale.

Four two-bit salesmen in a small, backstreet office are given an ultimatum that amounts to Sell or Die. Such is life in the Reagan Era. And so they try to sell.

Every time someone opens their mouth, they're closing a deal. If it's not Florida real estate, it's selling their worth as human beings or, more importantly, their skill as salesmen. Or selling the idea of closing in a big way, at the price of a few morals, a little risk and a cut of the action. Everyone's always closing.

And nothing lets up. Remember, it's not about people sitting around talking, it's about people talking to survive. And underneath the Talk, hard rain pounds on the windows, subways rattle the furniture, fast jazz slips in and out. The editing cuts fast, the camera moves fast. Things are never still.

The environment is slick realism, stylized grit. Edward Hopper after seeing too much film noir. Neon at night, hard sun, heavy shadow at morning. The film glosses the scum without glossing over it. It turns the ugly beautiful: It is selling us a look.

And that look is an environment that allows the biggest name cast in recent history to tear loose in quest of the American Dream, the shiny El Dorado. The set is almost too ripe with talented stardom; it is hard to keep from seeing Big Name Actors instead of small time salesmen.

But it happens; it clicks. The actors become the men, and those men are fast and flashy. And when the breakdowns come, their humanity becomes painfully obvious.

Conflict is the key, and here everyone's got a beef. Everyone wants The Prize at The Top, so everyone else is The Obstacle. Such is the stuff of great drama, and such is the stuff of this film. Hence the film is great drama. Oscars for everyone. Consider it a sociological slice-of-life that packs insights too vital to miss. Especially since everyone's always selling something.

—Alex MacInnis

Truth Revealed in 'Panama'

The Empowerment Project has done it again, for those of you who remember the acclaimed documentary *Cover up: Behind the Iran-Contra Affair*. The group of media activists' latest, *The Panama Deception*, is a solid film portrayal of the 1989 United States invasion of the Central American country. But more than that, it calls into question a side of the conflict the general public was never exposed to.

Using rare interviews, footage and heaps of background information, the film backs up many serious charges brought up against the U.S. government, particularly George Bush, adding more fuel to the fire this election year. *The Panama Deception* explores, among other things, the real reasons for the invasion, and the devastation it left behind; it documents death and

homeless tolls as well as an alleged cover-up scheme arranged by the U.S. government and mass media to keep the truth from the American public.

Official reasons for the military intervention centered around Panama leader Manuel Noriega, including putting an end to drug trafficking and restoring democracy to the area. But these are refuted by director Barbara Trent, who points out that drug trafficking in Panama has nearly doubled since 1989. She claims the invasion was used as an experimental testing ground for new military equipment, including lasers and the Stealth bomber, which would be utilized during the Gulf War.

The film revolves around the idea that the American public was primed to believe that Noriega was a dangerous dictator, ruining Panama

and violating human rights laws; therefore the U.S. had to "protect" the Panamanians and the canal. This was carried out by levelling entire neighborhood districts, leaving thousands dead and tens of thousands homeless, although the Pentagon estimated a death toll of only 250.

The Canal's importance to the U.S. is another of the film's hot issues. During the Carter years, Canal Zone treaties were signed which would relinquish U.S. control over to Panama in the year 2000, on the condition that they could adequately defend it. This proved to be a major bone of contention during the Reagan and Bush years.

The film points out that the main Panamanian military protectors, the Panamanian Defense Forces, were all but obliterated during the invasion and

the new government happens to be quite friendly with the U.S.—a "puppet" government. In March 1991, Panamanian President Guillermo Endarra endorsed a constitutional amendment forever abolishing Panama's right to have an army, the same year the U.S. Congress passed a law to renegotiate the Panama Canal Treaties. Hmmmm...

Although it seems to drag in some places and some of the footage is exceedingly gory, this is a high quality and very informative documentary; well worth having a look.

The Panama Deception will be showing at the Victoria Street Theatre from October 25 to 29; proceeds from the 3 p.m. premiere on Sunday will benefit the Peace Resource Center. Call 965-1886 for show times.

—Jill Donaldson

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Dr. Marcum is the Director of the Education Abroad Program for the University of California.

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film review

Pesci Gets 'Took' in 'Public'

The Public Eye, written and directed by Howard Franklin, gives us a film noir take on the Italian American gangster film. In it, Joe Pesci gives a brilliant performance as "The Great Bernzini," a photographer and friend to both the police and the mob.

Few films can match *The Public Eye* in its perfectly replicated 1940s set decorations. Everything from streetcars to costumes to a Louis Armstrong-like nightclub singer will make you feel like you'll need to put on your overcoat, red lipstick and get your hair nice and tidy before stepping out of the theatre.

The film utilizes both color and black and white, as well as a variety of other film techniques, to give individual scenes added depth. Through his camera, Bernstein (Pesci) sees the world not only in black and white but also in slow motion. Similarly, in one scene in the film which depicts a mob massacre, a freeze-frame is superimposed over the action, in black and white. The effect is an unusual kind of poetry, in which an extremely violent act is portrayed in intriguing visual terms. At the moment the bodies are struck by bullets, their image is frozen over already slow-motion footage — with a devastating effect.

Likewise, the film noir lighting used in the film is successful, as characters' faces emerge from the darkness into warm pools of light. Achieving a film noir look while working in color is tricky, but Director of Photography Peter Suschitsky does a great job. There are even sets reminiscent of the "Dragnet" offices.

Casting Barbara Hershey in the role of the seductive, widowed night club owner, however, was a mistake. While she gave a solid performance, she brought a strained element to the screen, constantly seeming as if she was painfully aware of her role.

Secondly, any chemistry that existed between her character and Pesci's "Great Bernzini," was laughable. The casting wasn't bad, but having the two stars engage in a love scene, although it was only implied, did not work. His love for her simply should not have been consummated — a shared kiss and the love scene read as token measures.

Nonetheless, Franklin translated his script into a vis-



Joe Pesci

ual reality that captivated from beginning to end. He kept the focus where it should be, on Pesci's character. You could almost smell the film developer Bernstein kept in the trunk of his car. By the end of the film, we've come to understand this man in terms of his obsession — a man whose only social contacts were through photo opportunities.

"Everyone loves to have their picture took; everybody," says "Bernzini." Everyone, of course, but himself. To the last scene, Franklin keeps this character consistent and he avoids a cliched resolution. Partly because of this attitude to its central character, and partly through Franklin's masterful direction, *The Public Eye* succeeds as an enthralling, believable, film.

—Allison Dunn

 wecontrolyourmindandyoursoul 

Spike's Party Schedule

Thursday, Oct. 22 Los Guys 9-12pm
 Friday, Oct. 23 Nick Pyzow 9-12pm
 Saturday, Oct. 24 Nick Pyzow 9-12pm
 Sunday, Oct. 25 Late Night Happy Hour
 Monday, Oct. 26 Monday Night Football BBQ
 Tuesday, Oct. 27 Bill Fernberg 9-12pm
 Wednesday, Oct. 28 Marv Green 9-12pm

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COLMAN

Community Wide Curbside Recycling
Paid for by Colman for Park Board

COUPON means for you!
TUESDAY **BIG** **BUCKS** coming next Tuesday!

**Tired of the
Same Old Thing?**

TRY THIS...

OPEN BOWL

At orchid bowl

Lanes available late night & all weekend long!

PLUS...

ROCK N' BOWL

Every Thursday - 9:30 pm - Midnight

with **KTYD** **ROCK** **99.9**

All you can Bowl \$10/person
99c Beers & Domino's Pizza Specials
Win Tapes & CDs from Compact Disc & Tape Store

PLUS...

**FREE COUNTRY WESTERN
DANCE LESSONS**

in the Galleon Room*

Thursdays 7:00 - 8:30 pm & Saturdays 7:30 - 9:00 pm

Live Music Thurs, Fri, Sat. • No Cover

PLUS...

**KARAOKE
WEDNESDAYS**

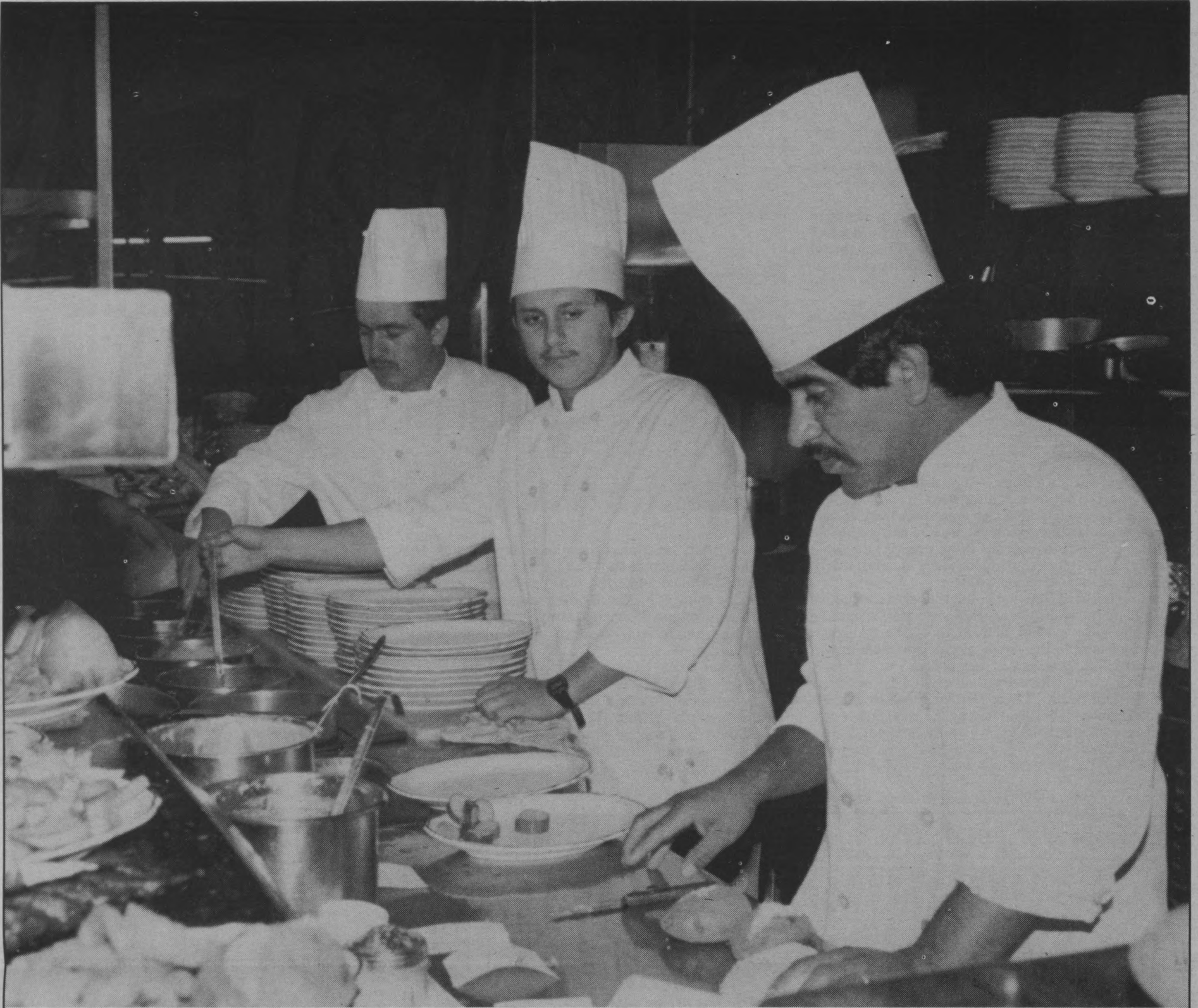
8:00 - 11:00 pm with **Magic 106.3**
KEMGO

Sing your favorite songs and win CDs, Tapes, and More!
Happy Half-Hour 8-8:30 • \$1 Draft Beers / \$2 Well Drinks

ORCHID BOWL

5925 Calle Real • Hwy 101 at Fairview, in Goleta • 967-0128

* Must be 21 & over for Galleon Room events.



We're cooking up a feast...

...for you to **READ** about— In the *Daily Nexus* on Friday

Friday brings us the **Weekend Connection** - that scrumptious supplement (*in the Daily Nexus*) that tells *you* what's cooking in town!

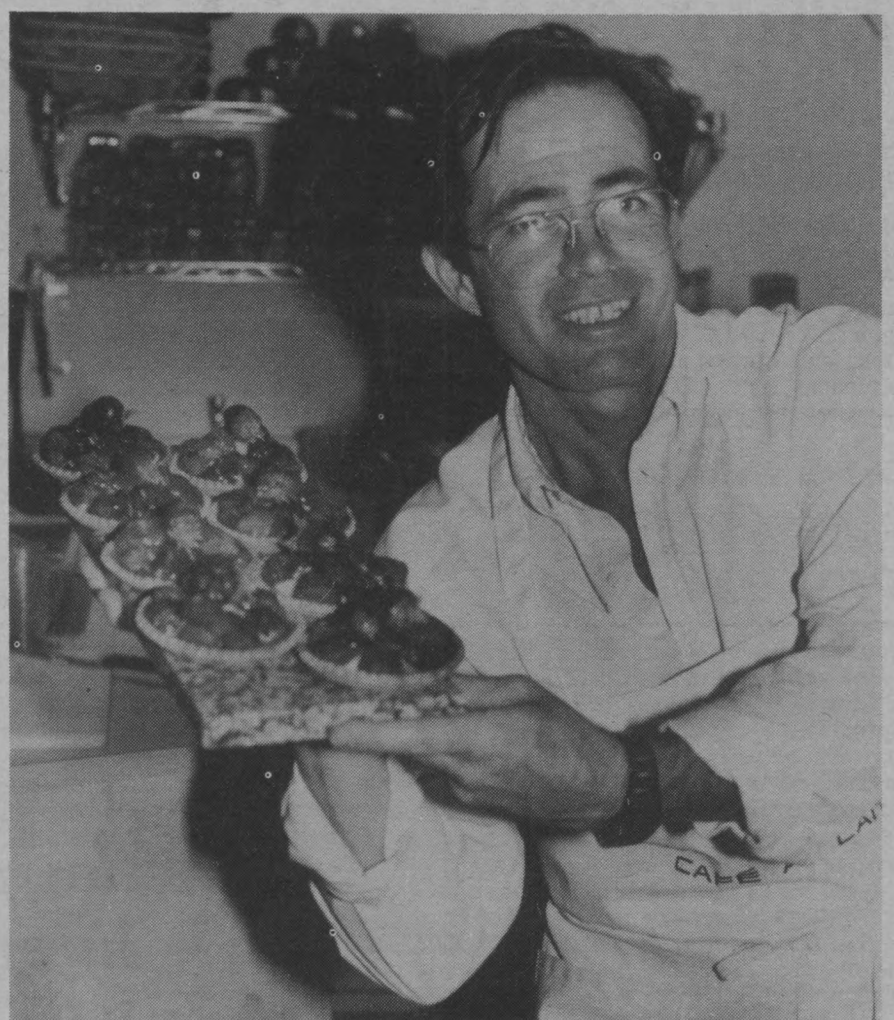
It's your big chance to *revel* in reading about *delicious dining, moving movies, delightful dancing, naughty nightclubbing, and whatever else* Isla Vista and environs has to offer the person-with-a-bit-of-time-on-his/her-hands-and-wants-a-bit-of-fun!

Read it and **weep** - over the savory smell of fried onions - so pungently *brought to life* by our devoted wordsmiths.

Read it and **cheer** - moved by such prose (and pictures) to new heights of joy! Can life really be like this? **Yes!**

Don't miss it! We're cooking up a feast just for you! It's in the Nexus— Friday!

The Weekend Connection
every other Friday in the *Daily Nexus*!
Coming Tomorrow!



We just might even have some dessert for you!